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INSCOM
GRILL FLAME
PROGRAM

CLASSIFIED BY: MSG, DAMI-ISH
051630Z JUL78
REVIEW ON: Feb 2002

NOT RELEASABLE TO FOREIGN NATIONALS.

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SUMMARY ANALYSIS

REMOTE VIEWING SESSION 855

1. (S/NOFORN) This report documents a remote viewing session conducted in compliance with a request for information.
2. (S/NOFORN) The protocol used for this session is detailed in document GRILL FLAME Protocol, AMSAA Applied Remote Viewing Protocol (S), undated.
3. (S/NOFORN) During the second phase of the session, the remote viewer was interviewed concerning his impressions. At TAB A are drawings made by the remote viewer and his narrative concerning the drawings. At TAB B is target cuing information provided the remote viewer immediately prior to the session.
4. (S/NOFORN) The remote viewer's impressions of the target are provided as raw intelligence data, and as such, have not been subjected to any intermediate analysis, evaluation or collation. Interpretation and use of the information is the responsibility of the user.
5. (U) Your attention is invited to previous Sessions 837 and 824 concerning 8123.

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TRANSCRIPT

REMOTE VIEWING SESSION 855

#28: This will be a remote viewing session for 0900 hours, 4 February 1982.

I now am going to show you a photograph of the area that you have been describing for the past few weeks. As you can see, it fits your description quite well. That is a light, industrial area. And, the picture that you are looking at is a photograph of the area before the incident which you have described. You have described an incident involving an explosion and some damage to these buildings.

SG1A

a larger photograph which is covered up, and which you can't see.

This photograph that is covered up is a photograph of the area after the incident which you described. Now, on this blank sheet of paper covering this photograph, I have indicated by an X a very, very particular point.

Now, this, I want to tell you a couple of things here...so that you will not be misled. The orientation of the covered photograph is different than the orientation of the photograph on the left. It is also larger... It's a bigger blow-up. So, I am concerned during this session which will be a time session...we will go through time on this session.... about the point at the target area indicated by the X.

SG1A

worked these sessions before, it's very, very important that you focus on the particular window that I am talking about at the time. So, that in analysis we can later understand what is going on in those time windows. A difficult discipline problem for you. Do you have any other questions before we begin the session?

#19.5: Uha (negative)

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#28: All right. Fine. You now have all the time you desire to prepare for this session. We will go off tape while you prepare.

PAUSE

Relax, relax, relax, let go and concentrate, concentrate and focus your attention solely on the target....in a specific area I have indicated to you. Focus solely and completely on the target on the area of interest. Solely...and completely..... Relax now, hold your attention on the target area,

SG1A

#19.5: Okay.

#28: Proceed.

#19.5: See a partially lit corridor with a steel door.

#28: Describe your relative position of observation.

#19.5: Floating by the ceiling looking down. Feel like I have poured concrete or something to my back.

#28: Look up.

#19.5: Dirt, metal, more concrete.

#28: Move up.

#19.5: Sky.

#28: Stop. Look down.

#19.5: Flat, flat concrete.

#28: Cardinal directions.

#19.5: North is a edge, edge and a drop...west is circle. South...vertical something, vertical lines, east there's a square with round things on top with fans. Closer to the square with the fans and the circle.

#28: Describe the circle on which you're standing.

#19.5: Concrete, hard...steel in it.

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SG1A

#28: Stop. Do not move in space. Do not move in relative

#19.5: Concrete on the left is gone. Apparently, roof is bent, bent in.

#28: Describe location of roof relative to your position of observation.

#19.5: Left, left side is gone, west...circle...looked like a smooth cake before...it's not.....it's..... like dropped.

#28: Stop. Look up.

#19.5: Okay. Sky.

#28: Look down.

#19.5: Ah...stone, rubble.

#28: Look further down.

#19.5: More stone, hole (phonetic).

SG1A

#28:

PAUSE

#19.5: Large cut...sections cut...some kind of saws..... sides open...clear room...

#28: Say again.

#19.5: Clear room. Just a minute.

#28: I will wait.

#19.5: See metal supports, pipes, jacks, new concrete...

#28: Stop. Look up.

#19.5: Cloth or something.

#28: Move up.

#19.5: Sky.

#28: Now down. Describe.

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#19.5: Cloth on frame...wood.

#28: Move through cloth...down, down more, down more.

#19.5: Smooth, concrete...steel...dirt... Wait a minute. Dirt and stairs, dirt...it's dirt and concrete mixed. There's a door with dirt and concrete mixed.

#28: Look up.

#19.5: Concrete, steel.

#28: Move up.

#19.5: Empty room.

#28: Move up.

#19.5: Room's got like steel trees everywhere. Framework of wood, canvas.

#28: Move up.

#19.5: Sky.

#28: Stop. Look down.

#19.5: White, covered cloth, canvas.

SG1A #28: [REDACTED]
and describe.

#19.5: New...new supports of steel.

#28: Look up.

#19.5: Sky.

#28: And down.

#19.5: Supports of steel...openness...

#28: Describe surface.

#19.5: Open...no surface.

#28: At surface level oblique look 10 feet away from you.

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#19.5: See...geometric maze of metal.
#28: Behind you.
#19.5: Same with layers on it.
#28: Now 100 yards away from you.
#19.5: An edge...drop off from roof...like a white
gravel mix...black...layers' cloth.
#28: Okay. Return to the X in the picture.
#19.5: Okay. SG1A
#28: Now, moving only through the time [REDACTED]
#19.5: New roof.
#28: Say again.
#19.5: It's smooth. It's white...some's on.....black on.....
cloth on...concrete.
SG1A #28: [REDACTED]
#19.5: No change.
SG1A #28: And December. [REDACTED] and describe.
#19.5: No change.
#28: Look up.
#19.5: Sky.
#28: North.
#19.5: Skyline is different.
#28: Oblique 10 feet from your position.
#19.5: Wall. Wall...face of very hard concrete.
#28: Okay. Behind you 10 feet, oblique.
#19.5: Roof.
#28: All right. Walk on this surface...moving now,
walk on this surface. Describe.

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#19.5: Very hard concrete.

#28: Further.

#19.5: Steel...more concrete.

#28: Okay. Don't get involved in the surface. I want a lateral movement.

#19.5: Same for...edge...2 floor drop.

#28: Okay. Don't go over the edge. I want you to face the edge and look off of your left arm, and tell me what you see.

PAUSE

#19.5: It's like the edge of a can or oval..... vertical stripes, circular edge.

#28: Tell me about the surface you're on.

#19.5: Metal.....plate.

#28: Describe it as it goes off away from you.

#19.5: Goes around the corner. ...slight bend left.....

#28: The surface goes around the corner?

#19.5: Yes. Around a round wall.

#28: It goes around something.

#19.5: A round wall.

#28: Okay, now from where you are right now, look in the direction of the X that I've indicated. Look towards the X that I have indicated on the blank sheet of paper for you.

#19.5: Okay.

#28: Now, describe where that is from where you are.

#19.5: Right hand, round wall, left hand, ...straight in front to the X.

#28: Distance.

#19.5: Far...far edge of round wall.....60 feet..... 60 feet.....

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#28: Okay. Now, from where you are move along that line to the X.

#19.5: Okay.

#28: Look up.

#19.5: Sky.

#28: And down.

#19.5: Concrete.

#28: Further.

#19.5: Large, open area, support walls, water.

#28: Okay. Come back up.

#19.5: Okay.

#28: Now, on the X, standing on the X, right on the X, behind you is from whence you came, what is off of your left hand?

#19.5: Wide, flat roof.

#28: What is off of your right hand?

#19.5: Vertical section curved wall.

#28: And, what is to your front?

#19.5: Curved wall going to the right.

#28: Move vertical up 100 feet.

#19.5: Okay.

#28: Exact 90 degree angle from the vertical, 360 degree look, describe prominent feature.

#19.5: Pancake with a piece missing.

#28: Continue around in a clock fashion and pick up another prominent feature.

#19.5: Aha.....

#28: You're not looking down. You're looking 90 degrees from the vertical.

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#19.5: Tall spires to some kind of pipes sticking high in the air.

#28: And, continue on around.

#19.5: That's all.

#28: Now, I have a separate exercise for you that pertains to this problem. I want you now to set aside the imagery, set aside the imagery that you have. Holding it in thought, deep in thought, set it aside from your consciousness for a moment. Now, visualize a ruler, a 12 inch ruler..... a 12 inch ruler.

#19.5: Okay.

#28: Now, turn it in your mind, rotate it. You are in control of the ruler. This ruler is 12 inches long. This ruler is also 12 months long. Look at the ruler and it will show you the best time to get satellite imagery of the X location. The ruler starts [REDACTED] Read the ruler to me.

SG1A

SG1A

#19.5: [REDACTED]....first we call this, third (phonetic) we call this first week September, first week October, first week November....end December...never mind, third week December.

#28: Okay. Describe the ruler itself to me.

#19.5: Flat edge, white pulse, ticks on edge...it's white pulses.

#28: All right. I'm going to give you a new ruler. This ruler is made of platinum and has etched in it only one mark. That is the mark that will bepertaining only to this particular problem that we are working today. The one time that will answer the question of the Intelligence problem of today. This is the platinum ruler with only one mark on it. Read the ruler to me. SG1A

#19.5: Just a minute..... [REDACTED]

#28: Very good. Take yourself beyond the confines of my question. Take yourself through time and space focusing now on the project concerning the installation that you've been working on for several weeks. Take yourself beyond the confines of my question and explore and comment as you see fit.

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- #19.5: See, see a connection of water that's not, not where the party's involved....deep impression of ballots, ballots of war, but that didn't apply to the incident....impression that....this incident is based on other grounds. It's just happen chance that the grounds coincide. Sense a different intent. That's all I get.
- #28: Okay. Focusing now, a little narrower towards the actual site that I have shown you...photograph, the damage that you reported. Go now, today, to that site and describe the activity to me.
- #19.5: The final touch is on the exterior, interior of being applied (phonetic) but the damage crux of the building are still missing. It's like the damage guts have just been cut away. Just building that is repair.
- #28: I have no questions. If there's anything further now's the time.....
- #19.5: That's all I have.
- #28: Focus your attention now back from the target orienting yourself back to my voice to the room here. Move your arms, move your legs. And, remember so that you may draw the perceptions which you have had.

(SEE TAB A FOR NARRATIVE OF DRAWINGS)

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TAB

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REMOTE VIEWING SESSION 855

(DRAWING NARRATIVE)

#19.5: Okay. Page 1. This was the central building, I guess. Over here is some kind of a square building which I'll draw four circles on. And, these are.....putting Xs in them because I think they're fans or something like that.

My pancake is over here...what I call a pancake. Just like a dome roof or something. One time I didn't get the impression that the pancake was raised off the roof, but the next time I did when I turned around and looked at it. I was getting these vertical steel or concrete beams along the edge. My original position X wise was right where I put the X and I'll label that A. My secondary position that I wound up in was where I put my second X which I labeled B. So my area of observation, which I will draw with a dotted line, in all cases, even moving me from B back to A was like under this dotted line. Which was probably a radius of about 25 feet. Now, I will draw a dotted line around the area where I perceived to be very severely damaged as far as roof collapse and all that sort of thing.

#28: Okay. That is not necessary for this. If you will just label drawing number 1, write the word orientation on there. That tells us where your perceptions were, and that's fine. That's what we wanted to know.

#19.5: Okay. Now, I should write in my north, south....

#28: What you perceive to be north, south.

#19.5: Okay.

#28: Because we know, sometimes it doesn't match other people's north, south, east, and west.

#19.5: I got...I don't know where the stacks were. I can't remember. This may be, as you know, 180 degrees out of phase. North, west, south, and it doesn't matter if it is. Okay, talking about what...my impression was of what was going on inside this dotted circle, under the X labeled A, which is where I always perceived myself going back to. It was, I perceived that prior to damage, and there was possible three levels of building.....

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...following damage there was one huge, massive hole that went all the way to the bottom..... This huge, massive hole that went all the way to the bottom, I perceived to be smoothed over, filled with something smoothed over and a new, steel reinforced, concrete floor installed, and then..... construction of main interior support walls..... of steel, reinforced concrete, and some kind of metallic shielding of some kind. New I beam structure supports for the ceiling, and then a new roof, concrete, metal shielded roof, and that's it.

For some reason, I come up with a different number of levels between.....I perceive a difference in the number of levels between when it was originally whole...suffered this..... this destructive, whatever, and then was rebuilt again. It's like they made it smaller inside. That's all I can add.

#28: Okay. You have not seen this picture yet of the damage here. Based on what you have told me in drawing number 1 here, now I realize you are not in your usual perceptive state here, I have placed a number 2 X on the page. Number 2 X on the page indicates the area that you have in number 1 there.

#19.5: Okay.

#28: Drawing number is indicated on the blank page.

#19.5: Would you like me to indicate where 2 is? Number 1 is here. I mean your number 1, you want me to indicate on my drawing.

#28: No. Let me try this again.

#19.5: Okay.

#28: On this blank piece of paper I have drawn another X because after seeing where you have indicated you were in this general area on this reactor building here,...that is here.....you did not describe the area indicated by my original..... number 1 X. Now, that means to us that maybe that area is unimportant and the other area is much more attractive. Looking at the orientation of the Xs now, do you have any other opinions as to the original perception? As you said, you always seemed to go to this number 2 area. But, I'm interested in my number 1 area.

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#19.5: I would say that A. they are very close to one another, and B. the...I believe that I am going toI hesitate to say oblique angle.... I sense that it is.....I think that I am going to the area in which damage was supposed to be directed. Although the actual damage does not reflect that, because they had to go in at an angle to get to this area. In other words, I believe too, what you've indicated as your 2 X, as the area that they desired to damage. And one is the area that reflects damage. I don't know how to explain that.

I sense that your area 2 is somewhere under the pancake. Wait a second. I sense that your area 1 is somewhere under the pancake. Which you've marked as area 2 is where my position was here. I think that the, that the attack on this facility came from the left direction on my paper and was forced to enter, okay, through a less than desirable angle...to try to achieve a strike on some hardened area inside the building. That's my impression. And, I think I'm going into that hardened area inside the building. That's just my feeling.

#28: When you read the transcript back you'll see that the last few minutes are very, very mixed up.

#19.5: Okay. I'm either in the wrong, my, your two and one are confusing me or I'm in the wrong place.

#28: Okay. We'll try again. The two that I have indicated is, in fact, the area you are describing, the reactor building area.

#19.5: Okay.

#28: The one here is the area I wanted to know about which is not the reactor building area.

#19.5: Okay..... I agree with that statement, but I disagree for my own viewing reason. Your area one that you've indicated is part of the reactor building. In that, it's connected to it. Okay. I sense that it's a...it's an integral part of the reactor building in that it's utilized for research off the reactor, and.....and there's a physical connection between the two. I want to say that it's some kind of a tunnel or hallway. I hesitate to say tunnel, but it's a hallway that I keep seeing. A lit hallway, okay. And, I keep

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seeing...pipes and I see these things like.... what do they call them.....they're very much like wave form guides, but they're not. Okay. And, that's not the only one. I see three of these. So, this...your X one is possible some form of ...smaller building connected but it's or standing to the side, but it's got a direct connection to the reactor.

#28: Okay. Your session certainly tells us about area two. You always seemed to be attracted to area two.

#19.5: Yes.

#28: And, now that I show area one on this blank piece of paper you feel there is some connection between area one and area two.

#19.5: Oh! There's definitely a physical connection. I keep getting this impression of this lit corridor.....full of equipment.

#28: Okay. Now, let me ask you another question..... Is there damage to area one?

#19.5: Yes. In that, area one is such an essential..... area two is such an essential part of area one. There's definitely damage to area one, and that it cannot now function.

#28: Is that the result of bomb damage to area one or because two no longer functions?

#19.5: It's predominantly because...now, I would be hazzarding a guess to say bomb damage. What I keep getting a vision of now is the end of this corridor filled with rubble. Now, I don't know which end of the corridor it is, to be honest with you. I really don't know.

#28: Aha (affirmative) I realize that in the.....

#19.5:but there is bomb damage to area two, severe bomb damage. And, yes, that does affect area one. But, there is also rubble and a lot of debris and damage at the end of one...at the end of the corridor.

#28: I understand that what we're doing right now is very unusual and we're having a conversation about something that we usually never do because you

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aren't able to operate in your normal perceptive mode. I'd like to move now on to drawing two. Your second drawing being that of the time frame of August when you saw some repair work being done in drawing one, or what is indicated on the blank paper as area two...

#19.5: Okay. On drawing number 2, I've done another top view of this same building...the same orientation as I had on the previous sheet. Putting myself at the X, labeled A, and the impression I had was the exposed support walls which I'll label in, and steel type roof structure. Also got an impression that down underneath all this mess they were smoothing over a new concrete floors and touching up the... that sort of thing, and that they were preparing to pour new slab work for the roof. You know, and recover this dome that. They had completely dismantled this entire dome section and rebuilt it, and it was right in the midst of all this construction. That's essentially it.

#28: Okay. And then, the concept of going back at present time.....

#19.5: Oh! Okay. Present time...it's all the normal building. It's all there...some very minor changes to it, possibly. I see some additions of some extra walls and things, but it's all there. They've done the touch up to the exterior, the interior and now inside the guts of this building.....what's in there like pipes and pumps and all these extraneous metal things tubes and everything...have all.....all the damaged sections have been completely scissored out and been removed. That went on when they were cleaning up, and now they are in the process of beginning to put this interior back together again.

#28: All right. If I understand what you're saying, you perceive the building to be pretty much gutted now, and not operational.

#19.5: Oh, it's not operational. They won't be operational again, I would guess for another year, anyway, providing they could get everything they need.

#28: Just from looking at it...it looks to you like there's a lot of work left to do.

#19.5: Oh, yeah. A lot of ...you know, the real time consuming stuff. Finish work inside, checking out you know, welding seams, and all that sort of stuff... reinstallation of pumps and repair of pumps.

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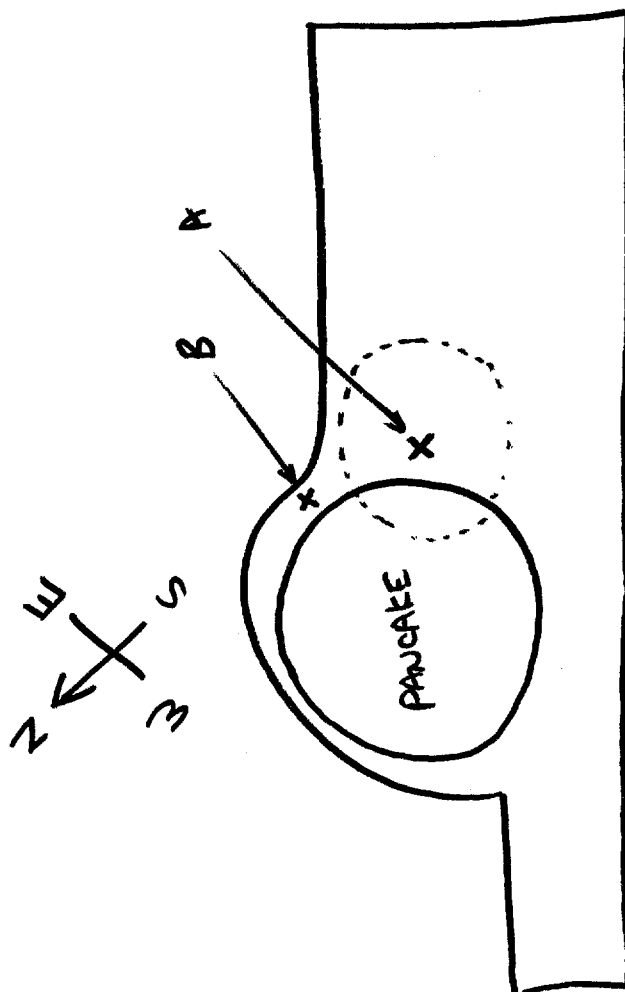
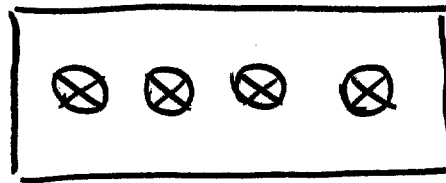
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#28: Okay, are there any other comments you would like to make?

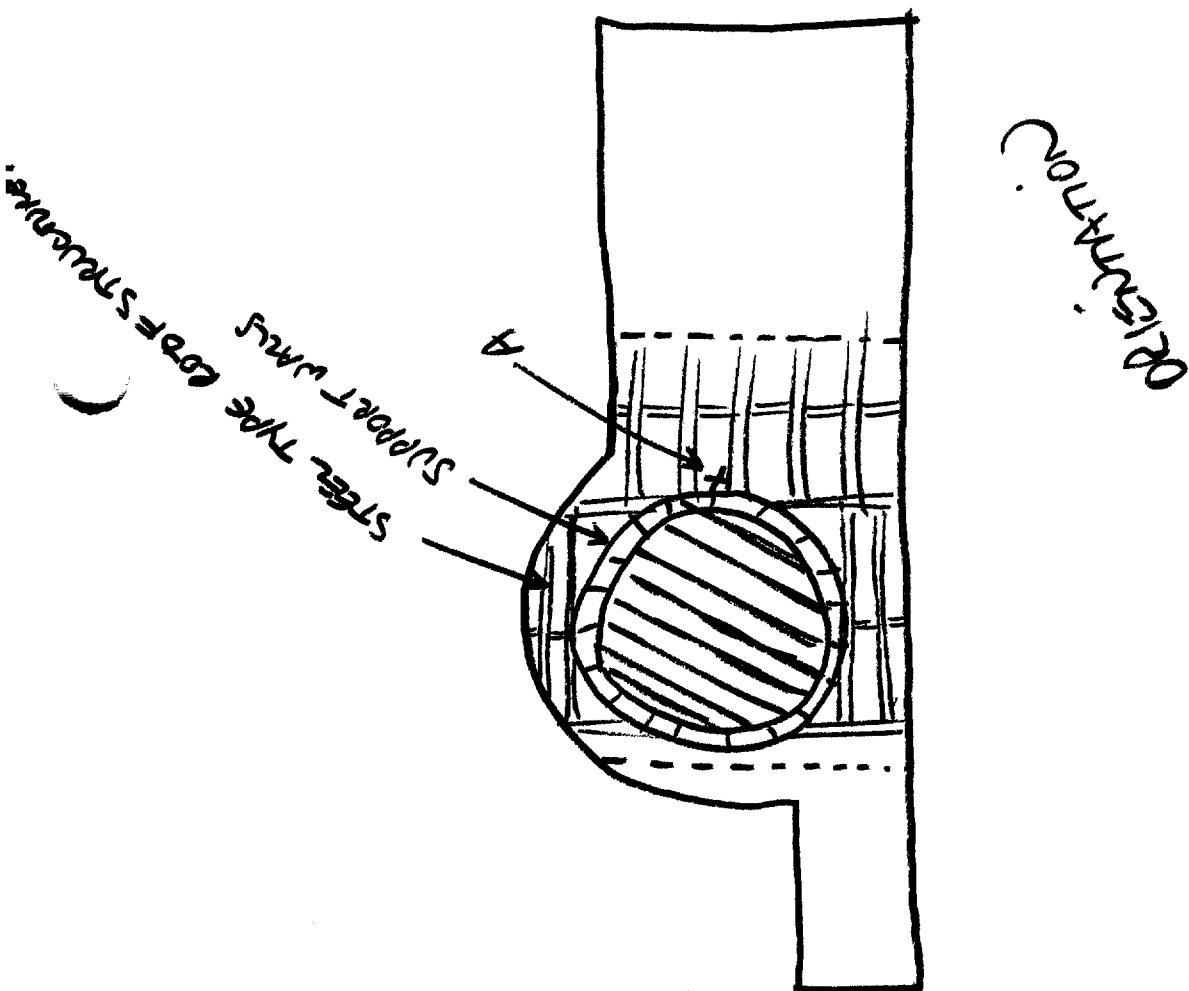
#19.5: No.

#28: Okay. Fine. That will do it then.

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ORIENTATION



TAB

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